SAN FRANCISCO ART ASSOCIATION
BULLETIN
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WAR MEMORIAL GROUP AT CIVIC CENTER

November and Thanksgiving!
Golden days and chilly nights,
Chrysanthemums and football,
Hearth fires, red apples and turkey,
And for the Art Association, the expectation that precedes its dream of years;
A real Thanksgiving
In every sense of the word.

WAR MEMORIAL GALLERIES TO OPEN JANUARY 18th!

The San Francisco Art Association, through its president, Mr. Timothy L. Pflueger, announces the opening of the War Memorial Galleries, to be known as the San Francisco Museum of Art, on the evening of January 18, 1935.

Adding a new chapter to a history already distinguished, the Art Association assumes this new responsibility with faith in San Francisco as a western art metropolis.

The galleries will open with the Art Association's Fifty-fifth Annual Exhibition and other important shows, and these will be followed by the Carnegie International, which will hang from March 15th to April 25th.

The San Francisco Museum of Art will assume an active part in the

cultural life of our community. Situated in the War Memorial Group, in the heart of San Francisco, easily accessible to all districts, it will function as a vital Art Center. It will be dedicated to the fine and applied arts, with particular emphasis on American Art and the fostering of contemporary art especially that of California. It will focus public attention on San Francisco's growing Art Colony and will be developed to serve as a home and meeting place for Art Association members and friends. To further this purpose, the galleries will remain open in the evenings, the Museum hours being from 12 o'clock noon to 10 p. m.

The Museum will be under the direction of a Board of Trustees, composed of William W. Crocker, Wallace Alexander, Albert Bender, Arthur Brown, George T. Cameron, William L. Gerstle, Charles Kendrick, Kenneth R. Kingsbury, Walter Martin, Robert Watt Miller, John Francis Neylan, Timothy L. Pflueger, Laurance I. Scott, Robert G. Sproul, and Edgar Walter.

The opening of this permanent Museum is a continuation of the policy of The Art Association's founders, who, in the original constitution, drafted March 28, 1871, wrote: "*The object of this organization shall be to maintain a museum of fine arts and applied arts, and to provide for and conduct exhibitions.*"

A reception and pre-view to contributing artists, members of the Art Association and invited guests, which will take place on the evening of January 18th, from 8:30 to 1 o'clock, will re-establish the hospitality for which the old Association was famed.

On the launching of this brilliant enterprise, The Bulletin pays tribute to the vision and courage of the President and Board of Directors of the Art Association, and to all others whose indefatigable efforts have made it possible.

Dr. Grace McCann Morley has been chosen to serve as Curator of the Museum.

Dr. Morley is a graduate of the University of California and holds a Doctor's degree from the University of Paris. She has studied at the Fogg Museum, Harvard University, and University of Grenoble, as well as doing special research at Frick Art Reference Library, New York, and many European museums.

Until recently Dr. Morley held the position of Curator at the Cincinnati Art Museum. Previous to this, she taught French Literature and History and Appreciation of Art at Goucher College, Baltimore.

Exhibits for the Fifty-fifth Annual sent by express will be received at the Art School, 800 Chestnut Street, from December 20th to December 29th.

Exhibits brought in person will be received Saturday, December 29th, and Monday, December 31st.

East Bay artists may deliver exhibits to Swasey's, Berkeley, or Oakland Art Gallery, December 20th to December 29th.

CARNEGIE PRIZES

Prizes for the *Carnegie International*, which opened at Pittsburgh, October 19th, were awarded to the following:

First Prize: $1,500—*South of Scranton*, by Peter Blume. (American)

Second Prize: $1,000—*Pastoral*, by Karl Hofer. (German)

Third Prize: $500—*Spring Landscape*, by Sidney Kaufman. (American)

Honoreable Mentions: *The Baby*, by Edouard Vuillard (French); *Girl on Balcony*, by Alexandre Denika (Russian); *Bavarian Landscape*, by Franz Lenk (German); *Enigmatic Elements in Landscape*, by Salvadore Dali (Spanish).

The Allegheny County Garden Club Prize of $300 went to *Roses* by Andre Derain.

Peter Blume is a young American, Russian born, making his initial showing at the *Carnegie*. He is the second American to capture first prize as well as being the youngest of all prize winners. He is 28 years old, a graduate of the Brooklyn Schools, studied at the Educational Alliance, Art Students' League, and Beaux Arts. He was awarded a Guggenhime Fellowship in 1932 and was represented at the *Century of Progress Exposition* in Chicago.

The members of the Jury of Awards were Elizabeth Luther Cary, Art Editor New York Times, Clifford Beal, American Artist, and Alfred H. Barr, Jr., Director of the Museum of Modern Art, New York.

MOUNTAIN TOWN, Lithograph, *by Ray Bertrand*

ART SCHOOL ADDS COURSE IN LITHOGRAPHY

An opportunity is now open in the school for study of Lithography through the new course in this important medium just established under the instruction of Mr. Ray Bertrand.

The marked growth of interest in Lithography as a medium of expression, both in the fine arts and in many branches of commercial art, has made it a most desirable addition to the school work, and the diifficulties involved have been overcome through Mr. Bertrand's generous loan of the necessary equipment, including an excellent lithographic press.

Ray Bertrand is well known in San Francisco and elsewhere for the beautiful quality and fine craftsmanship of his work in Lithography, and since leaving the school as a former student several years ago he has fulfilled the promise he then gave as an artist of outstanding ability. His mastery of the medium was shown in the recent exhibit of his prints in the Art Center gallery. The initial class in the lithography will be held two afternoons each week for the balance of this semester.

The Ceramic Department is now prepared to undertake firing from outside sources and a schedule of reasonable charges has been worked out, details of which may be obtained any time at the school office.

LEE F. RANDOLPH, *Director.*

ALUMNI NOTICE

At a meeting of the Executive Council it was resolved that the Alumni Association sponsor a Forum of debates on subjects relative to art conditions and artists' interests in San Francisco.

The Alumni extends an invitation to its members and to members of the San Francisco Art Association to submit, as soon as possible, questions which they would like to hear discussed. All questions will be carefully considered and three, presenting the most broadly interesting will be chosen.

Address: Alumni Association, California School of Fine Arts—M.H.

CRITICS! WHAT CHEER?

By Bruce Porter

In Rome, on a day in the late sixties, a stranger pushed open the door of the studio of a young American, and with his hat on his head and his hands in his pockets, made the round of the walls, then turned upon the astonished artist with "Say! What'll you take for the lot?"

The bargain was struck for $2,000, and the collection was shipped to San Francisco and installed at Woodward's Gardens—our first public art gallery.

The protagonists in this terse and practical little drama were R. B. Woodward of the "What Cheer House" and the "Gardens", and Virgil Williams, student in Rome, and thereafter of San Francisco, and first master of the Association's school.

It is not altogether fantastic to connect this Roman episode with the founding of *The San Francisco Art Association* on March 28, 1872.

With a program for "Reunions of Art ists and Friends", for "Exhibitions of Works of Art" and "The Maintenance of a School of Design" (even going so far, in the prospectus, as "to provide a monitor to guard the moral conduct of the pupils"), the Association was launched. And they had their reunions, they had their exhibitions, and in 1874, they had their school!

The combination of the layman, the artist and the student, has worked successfully for over sixty years.

Today, the Association appears to be in the very first vigor of youth, and the secret of its vigor is, I suspect, that it has not been permitted to lapse into the old age engendered by self-satisfaction.

As long as your ears are boxed by the people devoted to you, so long will you remain young!—Critics! What Cheer?

For one and one-half years a group of Japanese Artists, which includes many old students of the California School of Fine Arts, have been fostering an interest in art among the Japanese people of San Francisco.

The Group Show, recently held at Kinmon Social Hall, was a stimulating exhibition and augers well for the future of these earnest workers.

PRE-COLUMBIAN BALL

Co-incident with the opening of the San Francisco Museum of Art, the San Francisco Art Association will sponsor a Pre-Columbian Ball in the Civic Auditorium.

The costuming of the ball will embrace any period in the Americas antedating their discovery by Columbus.

The chairmen of the committees for the ball are as follows:

Advisory—Laurance Scott
Pageant Director—Lucien Labaudt
Production Director—William H. Smith
Lights—Laurence Lewis
Student Participation—Spencer Macky
Artist Participation—H. Oliver Albright
Julius Pommer
Tickets and Publicity—Selby Oppenheimer
Music—Tom Gerun
Food and Concessions—Frank Martinelli

JURIES CHOSEN FOR ANNUAL

At a meeting of the Artist membership of the San Francisco Art Association, held at the School of Fine Arts, the following juries were elected:

Jury of Selection and Hanging Committee:
Gottardo Piazzoni, *Chairman*
Rinaldo Cuneo
William Gaw
Jose Moya del Pino
Gertrude Partington Albright

Alternates:
Ray Boynton
Harriet Whedon

Jury of Awards:
William Gaw, *Chairman*
Gottardo Piazzoni
Ralph Stackpole

Alternate:
Ray Boynton

The Business Men's Art Club of San Francisco, now being organized, welcomes as members all business or professional men who pursue art as an avocation. This group is being formed for the purpose of stimulating self expression among non-professional Artists and men interested in the Arts.

For further information, communicate with Mr. Henry Dumont, Whitell Building, Geary Street.

CALENDAR OF EXHIBITIONS FOR MONTH OF NOVEMBER

Adams-Danysh: Second Annual Exhibition of Progressive Painters.

Amberg-Hirth: Showing of textiles by Rose Pauson, to November 15.

Art Center: Watercolors by George Post, November 5 to November 17.—Recent Oils by Gaw, Vidar, Gertrude Sands, Hugh Littlejohn and Harriet Whedon.—Watercolors and Drawings by John Langley Howard, November 19 to December 1.

California Palace of the Legion of Honor: Monthly Exhibition of California Artists. —Modern Italian Art, November 15 to December 15.—Sculpture by Malvina Hoffman.—San Francisco Society of Women Artists, Ninth Annual Exhibition, November 23 to December 20.

Courvoisier: Watercolors by George Groze, to November 17.

DeYoung Museum: Annual Exhibition California Society of Etchers, November 4 to December 2.

Paul Elder: Paintings by John Guttman.

Gelber Lilienthal: Retrospective Exhibition of Etchings and Drawings by Maynard Dixon. —Etchings by Torn, Auerbach-Levy and Lepere.

S. & G. Gump: Etchings and Watercolors by Edward Borlin, to November 9.—Paintings and Drawings by Palmer Schoppe, November 12 to November 24.

Roy Vernon Sowers: Exhibition of English Color Mezzotints.

Oakland Art Gallery: Paintings by William Gaw, to December 1.

Mills College Gallery: Exhibition of Chinese Art.

CHINESE ART AT MILLS COLLEGE

By Roi Partridge

To many people, Mills Colloge seems a much greater distance from San Francisco than is in reality the case. Nevertheless, even though they grumble at the effort, those individuals in the Bay Region with a love of art, will find it necessary during the next few weeks to take a ferry and an S. P. or a Key Route train on a cross-aby pilgrimage. The reason: Mills College, through an interested and hard-working group, headed by Dr. Alfred Salmony and associated together in a society named "Friends of Far Eastern Art," has gathered together an Oriental exhibition of national importance.

Coming from museums and private collections throughout the United States and Europe, an assemblage of Chinese Art has been enshrined in the large Mills Gallery. It is, by reason of the scholarship and discrimination of its promotor, the *finest exhibition of its kind that has been shown upon the Pacific Coast, probably the outstanding presentation of Chinese Art for the current year in the two Americas.* Over five hundred items are to be seen of sculpture, pottery, porcelain, bronze, painting, and carved bone, stone and jade.

Many individuals find Chinese art difficult to appreciate. Not so the artist, who perceives a masterful solution of the problems with which he is confronted in his daily work. In any case, here is an opportunity to penetrate the superficially foreign flavor of Oriental art and to arrive at its true underlying oneness with the problems of art of all times and among all peoples.

A brief outline such as this can give but a faint idea of the exquisite quality of the treasures displayed, but does not convey any conception of how rare they are from an historic point of view. Only by a personal examination can one appreciate the mastery of the designers, whose cunning produced work of such precious and unsurpassed craftsmanship.

The gallery will be open from 10 a. m. to 5 p. m. until November 25th. A charge of 25c will be made, students showing their student cards, 10c.

The San Francisco Society of Women Artists invites the members of the *San Francisco Art Association* to the pre-view of their Ninth Annual Exhibition, Thursday, November Twenty-Second from two until five, in the California Palace of the Legion of Honor.

Bulletin Editor ..... Mildred Rosenthal
Associate Editor ..... William B. Hesthal
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